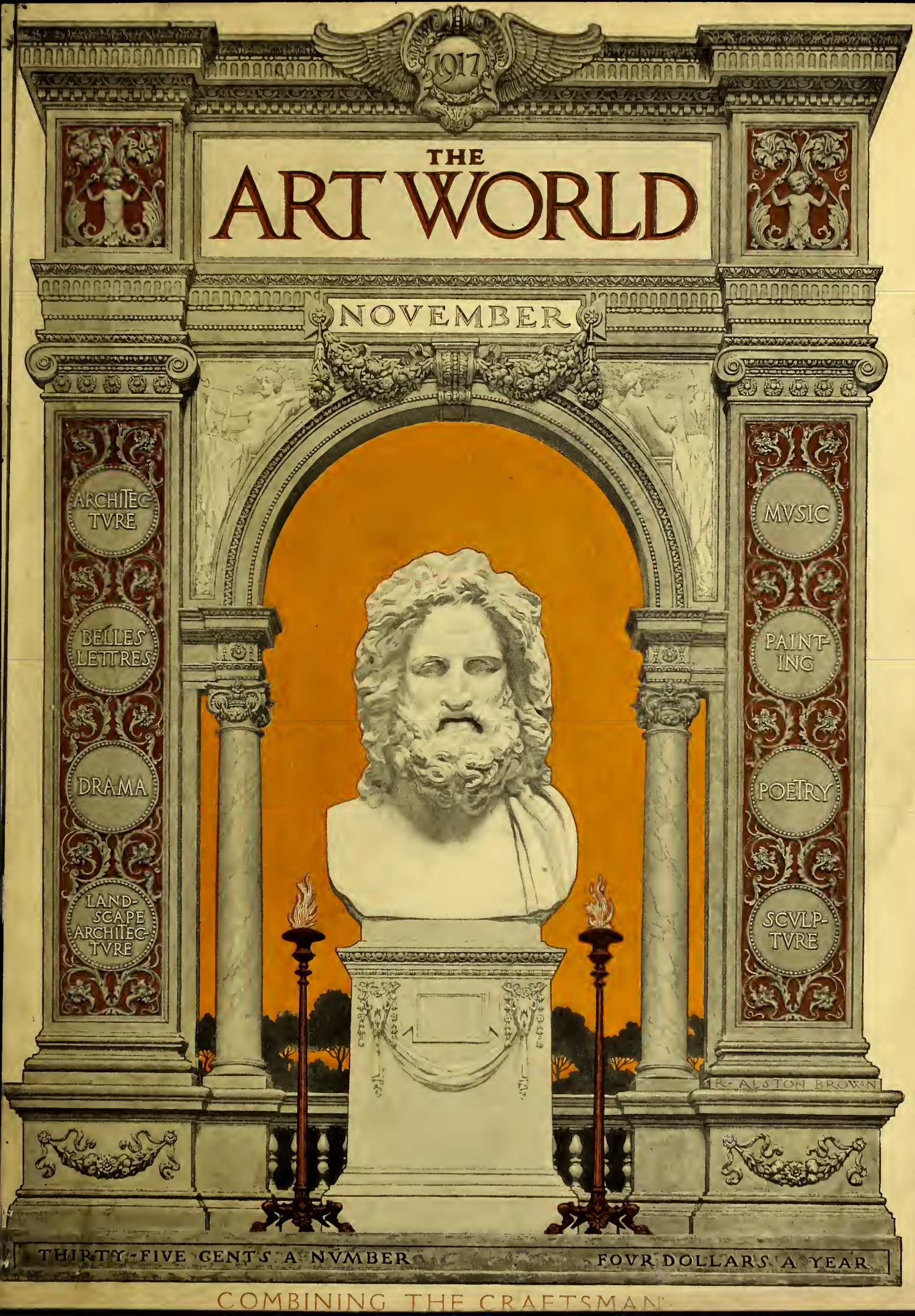
1917
THE
ART WORLD
NOVEMBER
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LAND-SCAPE ARCHITECTVRE
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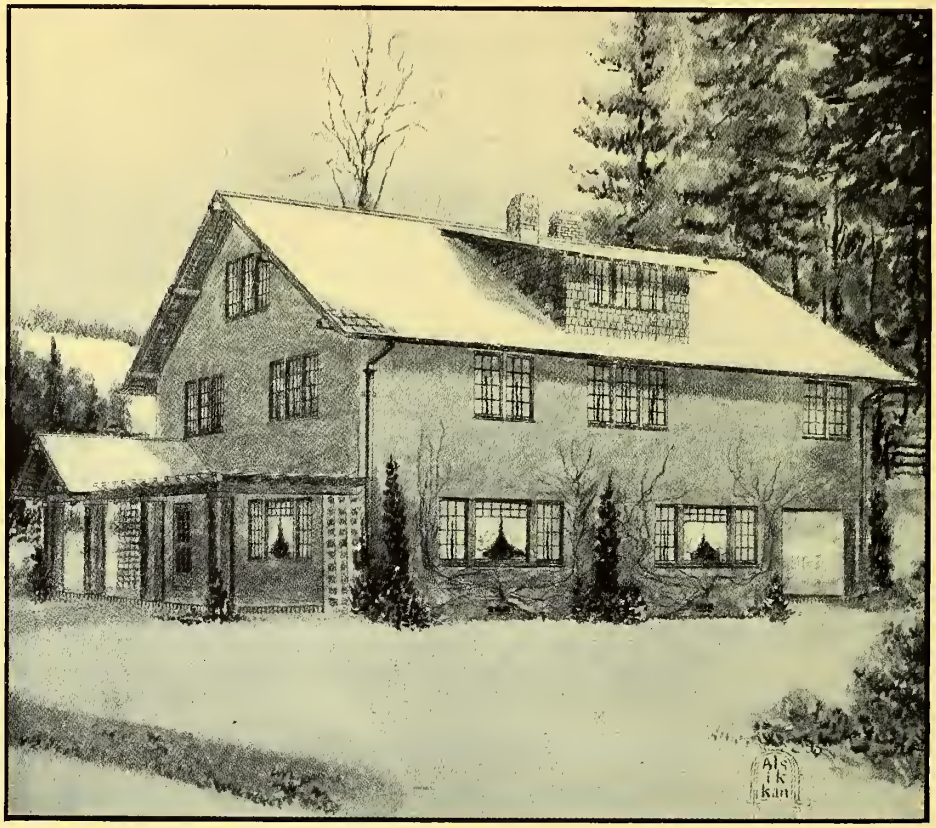
COMBINING THE CRAFTSMAN



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THE ART WORLD AND CRAFTSMAN

2 West 45th Street, New York City

A CALAMITY IN BRONZE!

MR. BARNARD'S "LINCOLN" ONCE MORE

(*See page* 103)

SEVERAL people of prominence have praised the Lincoln statue of Mr. Barnard, carried away no doubt by the suggestions that here we have the incarnation of the "meek and lowly" spirit of Jesus, "the original democrat" as some one has called Him.

While Jesus suffered for the oppressed, he was above all a six-foot, fighting reformer, so that if we wish to make a statue of him that will exert any psychological power over the majority we must represent him as a noble, powerful fighter —with a suggestion of the divine. So Thorwaldsen did in his magnificent statue of "Christ" in Copenhagen and so Rubens did in his wonderful "Descent from the Cross" at Antwerp, but not as a hectic, anemic, weak-kneed slouch. They forget that Lincoln was primarily a six-foot-four fighting reformer, a noble conqueror and that he should be represented as such.

Yet THE ART WORLD has been accused of "misrepresenting" this statue to the public by those who for reasons of their own are trying to have replicas of this statue erected in London and Paris. Certainly THE ART WORLD is in good company when it joins the protest of Lincoln's own son, our former Ambassador to London, and the protest of Joseph H. Choate, another one of our former Ambassadors to the same Court and many more whom we could mention whose letters we could publish and the almost universal protest of the public.

Now, wishing to be perfectly fair, we published four views of this statue in our June issue taken from different sides and publish one more in this issue. Do not these condemn the statue more than any comments we could make? In the face of these photographs—copyrighted by Mr. Barnard himself and published in numerous magazines—any attempts that we might make to "misrepresent his statue" would be but a silly work of supererogation.

Colonel Roosevelt is reported as having said: "At last we have the Lincoln of the Lincoln-Douglas debates!"

To offset this: Mr. Roosevelt was born in October 1858. The Lincoln-Douglas debates took place in July 1858—three months before he was born. Hence he could not have seen Lincoln at that epoch; and before he was six and one-half years old Lincoln had passed away; any opinion that Mr. Roosevelt might have formed in regard to the appearance, either physical or spiritual, of Lincoln at that epoch moreover is offset by the following letter, printed at the request of its author, who heard two of the seven Lincoln-Douglas debates; it seems to prove that Mr. Roosevelt may possibly be mistaken.

AUGUSTUS THOMAS, ESQ.
New Rochelle, N. Y.

MY DEAR MR. THOMAS:

I have been intensely interested in all that has been written *pro* and *con* regarding the Barnard statue of Mr. Lincoln, but especially so in your letter published in the *New York Times* October 2nd.

I knew Mr. Lincoln personally; I enjoyed an acquaintance with him that was unique in a way.

I heard two of the seven Lincoln-Douglas debates. Mr. Roosevelt says, in speaking of this statue: "At last we have the Lincoln of the Lincoln-Douglas debates, etc., etc." No, Mr. Roosevelt, in this Barnard statue we have something far, very far from the Lincoln at that period in his life *or any other period.*

One of the two debates I heard was delivered in a circus tent. I sat on one of the benches directly in front of the platform, with no obstruction between me and the speakers —about ten feet away. Even now I have only to close my eyes to see Mr. Lincoln as he appeared on that day, and I can say in all sincerity, that the Barnard statue utterly fails to portray him as he looked at that time in his life.

I have a copy of a photograph of Mr. Lincoln taken in Chicago in 1858 which I regard as a very excellent likeness of him at that time and which bears out all that I have said above.

So much has been said about the position of the hands in the statue as being typical. I have heard him make many pleas in court and political speeches and I never saw him hold his hands in that position. I have, however, seen him many, many times take one hand partly closed in the palm of the other and hold them in front of him, a very different position from that shown in this statue.

It seems to me that what is wanted in a statue of any one who has earned the right to be perpetuated in marble or bronze, is—that it should show the person *at his best,* and at the most important period in his career; and, in the case of Mr. Lincoln, it came near the close of his life; and above all we want a *likeness* as nearly *life-like* as possible.

It would be a blot on the intelligence of the American people if they, by their indifference and silence, permitted this statue to be sent abroad and put in place in London and Paris as representing Mr. Lincoln at *any* period in his life.

What the American people want in a statue of Mr. Lincoln is that he be depicted as the great Emancipator, the man who had the conviction that slavery was wrong and had the courage to write the Emancipation Proclamation and remove the cancer that was eating away the life of the nation and to give six million people the right to life, liberty, and the pursuit of happiness. We want him shown as the man who could write the second inaugural address and the address delivered at Gettysburg. We want him shown as the man who, with undaunted courage and sublime heroism, carried the burden of the Civil War to a successful termination. We want a statue of the Lincoln whose vision became reality—we want the *real Lincoln.*

No; Mr. Lincoln never could and never did look like that statue. Looking at it brought tears to my eyes and sorrow to my heart. Dynamite should be used to finish it!

Sincerely yours

ALBERT SMITH
Consulting Engineer.

"Eventide,"
Croton-on-Hudson, N. Y.
October 10th, 1917.

Miss Ida Tarbell is quoted as having said of the Barnard statue: "His interpretation gets nearer to the man than anything I know."

Well, Miss Tarbell was born in 1857 and before she was seven years old Lincoln no longer lived. She could not have seen him at the Lincoln-Douglas debates. Hence, she *knows* nothing about his appearance at the epoch at which Mr. Barnard's "Lincoln" is supposed to so truly represent him. But to offset all she said we quote from that most interesting book "Personal Recollections of Abraham Lincoln" by Henry B. Rankin (Putnam's Sons, 1916) who is now eighty-one years of age and still living in Springfield, Ill. Mr. Lincoln's old home. He was twenty-seven years old when the Lincoln-Douglas debates were held in 1858. He says:

"I met Abraham Lincoln for the first time in the Menard County Circuit Court at Petersburg, Illinois. By favor of my father who was then Sheriff

of Menard County, I was allowed for several years to stop school during court term and act as messenger boy in the courtroom during the court's sessions. Thenceforward, for more than a dozen years, I met Lincoln often. During the four years preceding his election to the Presidency, I had close relations with the law-office of Lincoln and Herndon in connection with some of their legal, political, and literary activities. Now, in my seventy-ninth year, I recall those events with no little degree of personal pleasure. . . .

"There are, however, certain important parts of his life and of influences that were strong there in the development of the inner and greater Lincoln, that have never all been told. Some of those told are sadly defective. There are slurs and caricatures, luminous with their distortions, that I wish to see removed as excrescences from many of the so-called "accepted historical accounts" of the personality of Lincoln; and other corrections, even more especially due to the memory of Mrs. Lincoln. . . .

"My recollection of his personal appearance, as I then saw him, forms a picture quite different from that of 1854 and up to 1860, as shown in photographs of the later period. At this earlier date he was in his physical prime. He had the well-developed muscles and the fresh color of one leading an active out-of-door life and overflowing with physical vigor and health. . . . This period was four years after his marriage to Miss Mary Todd, and he was at that time, in personal appearance, the best-looking lawyer attending the Petersburg Circuit Court. . . ."

What Mr. Rankin says further is so important that we publish it in extenso:

I must demur and contradict. Lincoln was neat and in all personal ways free from offensive peculiarities. He was never addicted to crude and unsightly mannerisms.

I shall endeavor here to represent the personality of Lincoln as shown by his appearance when in full mental and emotional activity:

All his photographs are unsatisfactory, or only partially successful as portraits of the real Lincoln, to those who knew him as he appeared in his most earnestly delivered speeches, or in intense, almost inspired moments of private conversation. . . .

Passing to descriptive writings about Lincoln's appearance and peculiarities published since his death, they will be found to give views of him equally *misleading*. Writers of *sensational* biography and *fiction*, in their many pages have done their worst and exhausted the resources of historic *fiction* to write him down *to their level*, and to the level of persons and associates *among whom he lived* but to whom *he never belonged*—never was *one of them* in active sympathy. (Italics are ours.)

No wonder artists who sincerely wish to preserve by life-revealing statuary the strong personality and peculiar pose of this great man find themselves in the midst of peculiar difficulties. Nor is the effort of the portrait painter less difficult and perplexing, to portray his strong individuality on canvas. Inquiry has often come to me from artists who never saw Lincoln regarding the pose of his large body and the expression on his changeful features that would present him most naturally and life-like. I have usually replied by asking for the picture of him that had historically become impressed upon their minds.

The composite reply of many artists could be summarized as an unfortunate committal to the view that Lincoln was a man of shambling gait, a body loosely hung together, uncertain how to place his feet and legs and holding his hands and arms so as to appear at reposeful ease; that he had constantly an apologetic stoop of his shoulders, an ill-fitting neck that seemed embarrassed how to incline—so as to best fit on his chest or carry his woe-begone face and head with its crown of bushy hair.

The facial appearance which they seemed to have decided upon for him, as they described it to me, could be represented by some half a dozen photographs—all of them, at best, shadowy outlines, dull, leaden, blank, silent faces—expressionless of this man whose features when in mental activity were, of all things about him, his crowning strength, and the most life-revealing part of him, even more so than the words he spoke. There is a large opportunity for such artists to do some honest and thorough forgetting and sponging out of their artistic imaginations much in their visions of the personal appearance of Abraham Lincoln. They need to get nearer Lincoln and with an open mind to make a broad and loving study of his real life. After all this has been done, still, his peculiar personality will require of the artist the gift of genius, as well as thorough technical skill, to produce truthful results.

There is as distinctive and royal a personality of Lincoln for artists to reveal in their sphere and by their art as there has been revealed by Lincoln himself through his letters, speeches and state papers of his literary personality, through those strong sentences he produced in such vigor of thought and simplicity and clearness of style as to be so intelligible to all. These masterpieces from his pen have been accorded an abiding place among the models of purest English.

There is certainly a great reward awaiting the artist who can so study Lincoln as to reproduce, and permanently preserve for all future time, his commanding presence in the dignity and composure manifested by him on public occasions. The severe and honest study of Lincoln from the many-sided angles his life presented, mental and emotional —as well as of his tall, muscular, well-knit body—all these elements, blending as they did so peculiarly in his personality, are necessary to be kept in view by them to enable them to reproduce, in any statue or portrait, results that would adequately represent him. The artist who does this must have loved him and lived through laborious days in close and sympathetic study of his inner personal life, and of the public affairs that engrossed the attention and absorbed the steadfast purposefulness of Abraham Lincoln throughout his eventful life.

The statue or portrait of Abraham Lincoln that will truly express his unique personality, however, cannot be one showing restfulness or repose. He was not such a man. Every part of Lincoln's body betokened readiness—a man of action, an alert, a living, watchful, sensitive, seeing personality, ready for service. There was in his whole presence, when he arose from within to active mental and emotional occasions, an alertness, a poise of the entire man, as if every part of his being contributed to act harmoniously, and was springing up and forward into the thoughts and purposes of those present moments then and there engaging him. This was his appearance when mentally or emotionally in full activity in all three of his moods.

At such times, if engaged in public speaking, he did not have the forward droop his inclining shoulders seemed to suggest. They were thrown slightly backward. The head rested squarely and erect, supported on the sturdy muscles of his strong, sinewy, well-rounded neck and these became, after speaking a few minutes, tense enough almost to give a trace of defiance and aggression. It was defiance and aggression at these times—exactly this; but his facial lines and their muscles, as he continued speaking, became softened, and the flush of color, and the hard curves on his face, became relieved; and those far-visioned eyes lit up with an animation that, taken all together, freed his countenance from any severity of outline it often had when in repose, and which is, unfortunately, so strongly marked upon in his photographs. . . .

Such was Lincoln's expressive personality when animated by strong emotional or mental stimulus. It was the same, be it in his home, in his office or in the courts, whenever his interest or sympathy was thoroughly aroused.

Now Mr. Rankin, from whose admirable book we quote the above, has wired us:

Springfield, Ill., Oct. 13, 1917.
Editor of The Art World:
Barnard's melancholy mistake in bronze is a lamentable desecration of Lincoln the first American.

And he closes a letter of the 16th of October with the following:

I thank you, and gladly will aid you and all the lovers of the real Lincoln who have come to your pages against this unfortunate perversion in statuary of our great prophet President.

Most sincerely,
Henry B. Rankin.

This is not at all a matter for the artists alone to settle. There are other matters to settle in a statue of a national hero beside the question of "my art" or "my modeling" or "my technique" practised by any sculptor, however clever or weird he may be. There are far more important elements in a work of art than the technical elements such as drawing, color or technique. The most important elements in a public statue are the conception, the composition and the expression of life and the true character of the subject.

However, since some suggestion has been made that the matter be left to the artists to settle, we would be delighted if the A. P. C. Committee would request that this matter be decided by a *signed vote* of the fifty members of the American Academy and of the two hundred and fifty members of the National Institute of Arts and Letters, composed of the leading artists of the country in architecture, literature, painting, music and sculpture. But the Committee dare not make the request!

Therefore we append the names we have received of leading artists who signed the following protest:

The undersigned, hearing of the proposed presentation to the cities of London and Paris of replicas of the statue of Lincoln by Mr. George Gray Barnard recently unveiled in Cincinnati, feel it their duty to make public protest against the erection in a foreign country of a representation of the Great Emancipator so false, so inadequate and so unworthy.

The idea of the sculptor would seem to be that the greatness of Lincoln is to be measured by the incongruities suggested between what he accomplished and what this statue represents him to have been. Even if the physical facts about Lincoln were here truthfully given (as the testimony of contemporaries prove that they are not) it is not these facts but Lincoln's greatness of soul upon which permanent attention should be centered—not upon his falsely assumed uncouthness and slovenliness but upon his nobility, his wisdom, his intellectual power, his steadfastness, his brooding love of country and his tender heart. Of these, unfortunately, Mr. Barnard's statue has no hint.

We regard it as a failure to represent one of the most salient and well-known, as well as the greatest of Americans, and we should consider its erection in London or Paris as an international calamity. From the comments we have heard, we believe that we represent not only the best artistic judgment, but the soundest sentiment of the American people.

It is of the first importance for the honor and credit of the country that no gift to another nation of a public statue of a President of the United States, virtually in the name of the American people, should be made without the approval of the National Commission of Fine Arts, which is appointed by the President under authority of Congress and which holds its sittings in Washington.

(Signed)

John Wolcott Adams
Richard Aldrich
Paul W. Bartlett
Reginald Birch
Arnold W. Brunner
Clarence Clough Buel
Howard Russell Butler
Timothy Cole
Kenyon Cox
Walter Damrosch
Henry Golden Dearth
Frank Vincent DuMond
John Hemming Fry
Cass Gilbert
Childe Hassam
Richard H. Hunt
Ellwood Hendrick
Robert Underwood Johnson
Charles de Kay
Charles R. Lamb
Henry Cabot Lodge
William Rutherford Mead
Professor Walter S. Perry
W. Frank Purdy
Francis Rogers
F. Wellington Ruckstuhl
William Sartain
Robert V. V. Sewell
Edward Simmons
William T. Smedley
Albert Sterner
George H. Story
William Roscoe Thayer
Augustus Thomas
Thule de Thulstrup
Henry van Dyke
W. B. van Ingen
J. Alden Weir

There is something strange in this whole business of a small self-constituted committee trying to foist upon the defenseless publics of England and France, in the name of the American people, a statue which the majority of normal Americans who have seen it regard as a travesty of Lincoln and this against the almost pathetic appeal of his own son. This is shown by the fact that there have been published in the press, and even exposed in the show-window of a prominent publisher here, life-size photographs of a *new bust* labeled: "Barnard's Lincoln"; it has a less whining and lacrimose expression upon the face than is on the face of the statue. The inference drawn by the public is that this new face is that of the statue itself. Thus the public is deceived, for the two are totally different!

Who is responsible for this either conscious or unconscious fraud?

And who is responsible for the deliberate misstatement in the press that the editor of THE ART WORLD, because of the Teutonic form of his name was born in Germany, when in reality he was born in France on the Alsatian side of the Vosges Mountains in 1853, and brought here in 1855, nearly sixty-three years ago?

And who for the other insinuation that the action of this magazine is inspired by a personal dislike for Mr. Barnard on the part of its editor, when the reverse is the case?

Must the aims of the A. P. C. Committee be accomplished through such deception?

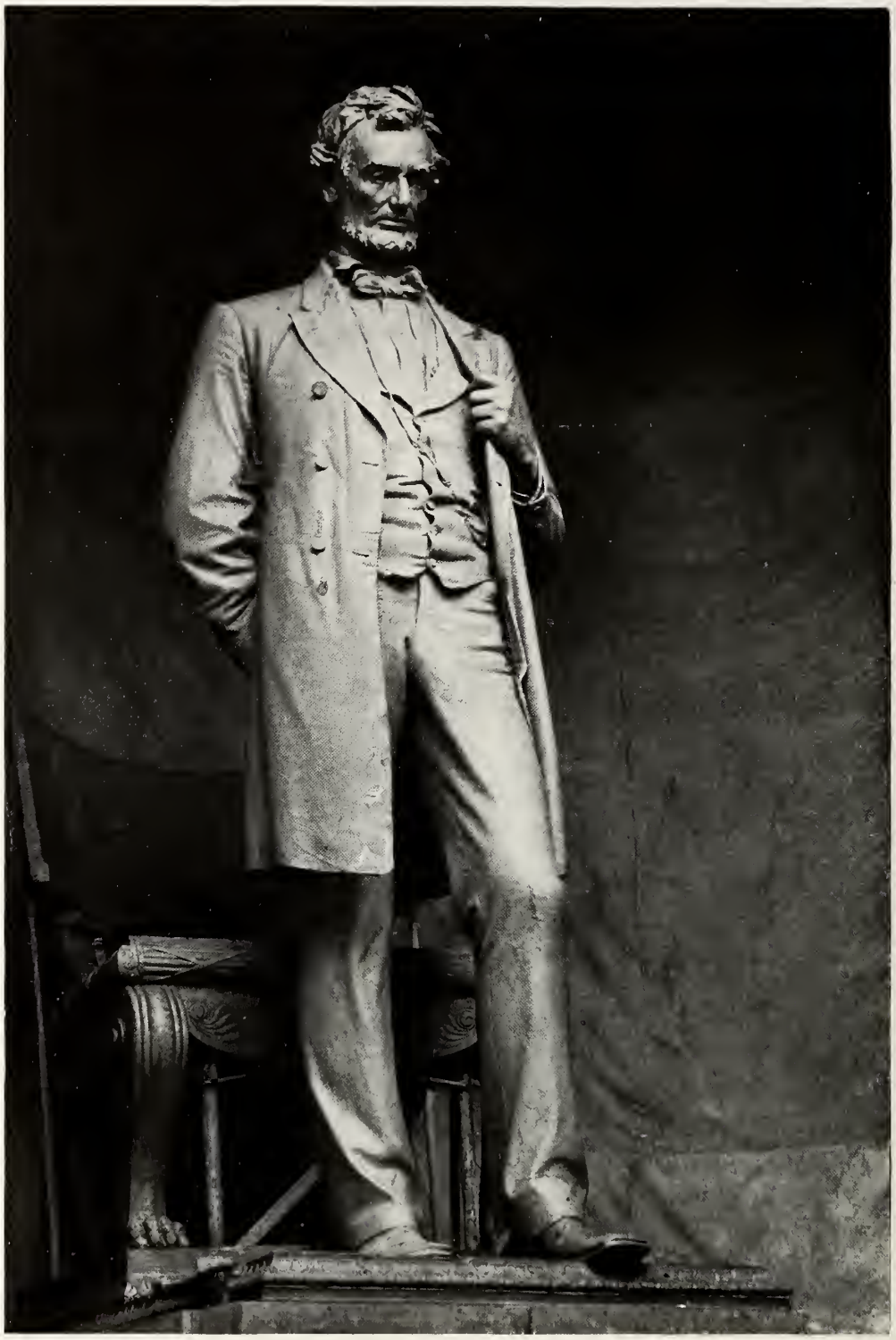
As for the scheme of sending replicas of the Barnard as well as the Saint-Gaudens statue to London, that is childish! We are not seeking to have Lincoln honored in London and Paris—he does not need it. But, along with Lincoln's own son and the lovers of Lincoln, we protest against his being dishonored in the two leading capitals of Europe. If the Barnard statue is a grotesque libel on Lincoln the erection of a replica of the Saint-Gaudens statue will not make the libel less of a disgrace to the American people.

The fact is, this is now an international matter in which the pride of America is involved and should be handled by Congress alone and the expense for placing the statue paid, not by a private man but by the public treasury. As a national committee, with the President at its head, Congress alone should be allowed to make a gift of a statue of Lincoln—for, as this is made now, it seems to be in the name of Americans to the people of England and France, yet is far from being so in actuality.

BARNARD'S "LINCOLN"

Must we believe that such an uncouth shape,
Standing in dense stolidity, like one
Who knows no pain, no dream, no fire divine,
Only a round of duties, dully done,—
That this could represent the dwelling-place
Of such a soul as Lincoln's? This base form,
Grotesque and shambling, his, who stood sublime
Bearing the brunt of that stupendous storm
Which rent the Nation? Fellow countrymen,
Look well before you say that this is he
Whose free, strong intellect and forceful will
Upbore and dignified him! Shall he be
So travestied, and he who bears his name,
Compelled to suffer grief, regret and shame?

Marion Forster Gilmore



Courtesy The Century Co.

SAINT-GAUDENS'S GREAT STATUE OF LINCOLN IN CHICAGO

If a replica of any existing Lincoln statue is sent abroad, as a gift from the American people to the people of England and France, as an adequate characterization of Lincoln, also to symbolize our democracy, our taste in art and our state of culture, it should be a replica of the above statue—unquestionably the noblest statue so far erected of our great President; among the half-dozen greatest portrait statues created in the nineteenth century. Here we have no lacrimose, whipped weakling, but a serene fighter who conquered in nearly everything he ever undertook.

Copyright, George Gray Barnard

"LOOKS LIKE SOMETHING THE CAT BROUGHT IN ON A WET NIGHT!"

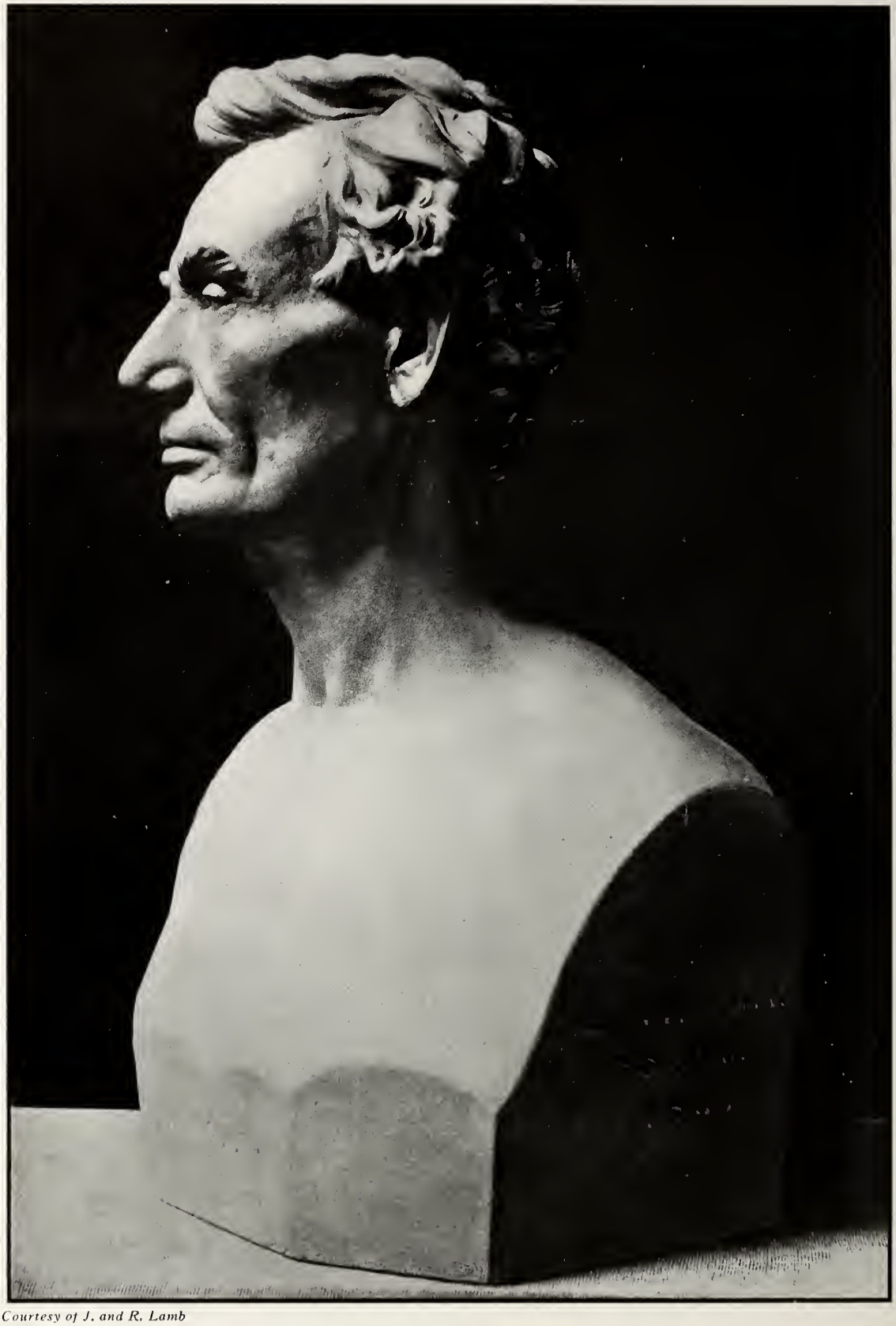
MRS. FRANCES L————N

The above reproduction of the "Lincoln" by Mr. Barnard shows the impression the statue makes when viewed close by and from below.

And they say we "misrepresent the statue"! ! !

And they aim to foist this calamity in bronze on the defenseless people of England and France and to inflict upon our great President a second martrydom—this time a degrading one in bronze! ! !

"Father, forgive them; for they know not what they do!"



Courtesy of J. and R. Lamb

BUST OF LINCOLN, MADE FROM LIFE IN CHICAGO IN 1860

BY LEONARD W. VOLK

Lincoln sat for Mr. Volk who, to obtain the most exact likeness possible, made the now priceless plaster cast of his face which was reproduced in our June issue—no doubt the best likeness, both physically and spiritually, of Lincoln in 1860 ever made in sculpture. Let the public study it. It radiates evidence of the physical power yet refinement, mental alertness yet wisdom, boldness yet self-command which contributed to that serenity of soul and intellectual power which enabled him gradually to dominate the strongest men of his time and shape the course of history. No pathetic whimpering woefulness in the conquering face of this bust, made when Lincoln was in his prime! Why put it in a statue—supposed to represent him at the same epoch when this bust was made, at a time when he knew he had defeated Douglas for the Presidency and felt he would be the nominee of the Republican Party and when he saw a victorious life before him? This is the face and head of a conqueror, why not represent him as such?